

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name 2440 N. Lakeview Avenue

other names/site number _____

2. Location

street & number 2440 N. Lakeview Avenue

city or town Chicago

state Illinois

code _____

county Cook

code _____

zip code 60614

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property
(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing
1	buildings
	sites
	structures
	objects
1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

NA

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic: multiple dwelling

Current Functions
(Enter categories from instructions.)

Domestic: multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Late 19th and early 20th century revivals:
Tudor Revival

Materials
(Enter categories from instructions.)

foundation: limestone
walls: Brick; limestone; terra cotta
roof: flat
other:

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Narrative Description

SUMMARY PARAGRAPH

2440 N. Lakeview Avenue was built in 1926-1927 as a 107-unit semi-cooperative apartment building that mixed luxury units for sale with smaller units intended for rental. It was designed in the Tudor Revival style by the Chicago architectural firm of Rissman & Hirschfeld, respected designers of premiere luxury apartment buildings. Located in the Lincoln Park community area of Chicago, 2440 N. Lakeview is representative of an urban building type that evolved in the early 20th century, when upper crust Chicagoans resided in luxurious cooperative apartments constructed and extensively marketed in highly desirable neighborhoods along the city's lakefront.

LOCATION AND SETTING

2440 N. Lakeview Avenue is located approximately three miles north of Chicago's Loop in the Lincoln Park community area, one of Chicago's most desirable and highly priced neighborhoods. The community area is bounded by Diversey Avenue on the north, North Avenue on the south, Lake Michigan on the east, and the north branch of the Chicago River on the west. Densely urban and topographically level, the community is mixed in building types and in land uses. Generally, high rise apartment buildings line the bordering lakefront park and small scale masonry residences are located west of Clark Street. The park itself contains some of Chicago's major cultural attractions, including Lincoln Park Zoo, Lincoln Park Conservatory, Peggy Notebaert Nature Museum, and the Chicago History Museum. Commercial uses are found principally along Clark Street and Lincoln Avenue, two historic diagonal thoroughfares that break the orthogonal street grid through the community, although major cross streets contain some commercial uses. Lakeview Avenue runs north/south parallel to the park. The half-mile stretch between Fullerton and Diversey avenues is lined with some of the community's taller residential properties from the early 20th century. 2440 N. Lakeview is part of a grouping of four tall apartment buildings on the single block between Fullerton and Roslyn Place that faces east towards Lincoln Park. Three of the four are masonry structures in historic revival architectural styles built in the late 1920s – 2430 and 2440 both from 1926-27, and 2450 from 1922-24. The fourth is a modern steel and glass design marking the northeast corner of Fullerton and Lakeview constructed in 1963.

Filling most of its trapezoidal-shaped lot on the west side of Lakeview Avenue (122 front feet x 263 feet on the north property line and 216 feet on the south property line), the 2440 building faces east to capture sweeping views to the east and north of Lincoln Park, a municipal lakefront park, and the dramatic view of Lake Michigan beyond the park to the east. The property includes a private garden on its north side which when designed was adjacent to a garden for 2450 N. Lakeview. Some of the 2450 garden has since been filled with small garages but street views of both gardens remain. Original plans also show a smaller sliver of a garden to the south of the property, adjacent to 2430 N. Lakeview. Since 2430 and 2440 share a small party wall at the front edge of both buildings, this garden is not visible from the street and has been largely paved and given over to service uses over the years.

BUILDING DESCRIPTION

The 19-story brick and terra cotta 2440 N. Lakeview Avenue building is irregular in footprint and has finished facades on the east and north sides of the structure. The configuration is roughly C-shaped, with the north façade embracing a private garden and providing opportunities for lake views by residents in the rear units, and cross-ventilation in the principal rooms of each apartment from projecting window bays. (See Continuation Sheet 8/1 for 1929 photo and site plan)

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The east façade, which faces the street, has sixteen full floors plus a two-story recessed penthouse, and is visually divided into five bays across, separated by continuous terra cotta spandrels. The five ground floor bays, from left to right, contain a single-vehicle opening leading to the rear service area, the original owners' entrance, a four-part window, the original tenants' entrance (now used as the principal entrance), and a three-part window. The first three floors of the east façade are accented in white terra cotta topped with a terra cotta stringcourse creating a base to the building. Each of the two principal entrances (in bays two and four) is marked with a flattened Tudor-style archway. The entrances have paired brass doors and brass sidelights recessed behind wide jambs with inset swirled, ribbed panels. In the spandrel above the doors there are trefoil patterns and a shield in the center.

The second and third floor windows above the entrances in the second and fourth bays are particularly ornate. Each of three windows is separated vertically by colonnettes, and there are decorative spandrel panels here as well. The third floor windows in these bays are the only ones in the building to have round window heads. Below the second floor is a frieze of terra cotta rosettes, while between the second and third floors are elongated panels with trefoils above and below center medallions. The remaining window bays on the second and third floors have spandrels between floors with shields below the second floor windows and inset terra cotta panels with Tudor arches between second and third. There are simplified, blank Tudor arches above the third floor windows in the first, third, and fifth bays, and spandrels above these windows feature inset quatrefoils.

Floors four through twelve are of red pressed brick. The terra cotta picks up again on floors thirteen through sixteen, with panels having the same small, inset Tudor arches topping windows on the fourteenth and fifteenth floors. The second and fourth bays of the building are subtly accented from base to top. There are stacks of square terra cotta frames on the second and third floors of the base, and on floors twelve through sixteen, continuing up the sides of the center bay of the penthouse. Fourth floor windows in the second and fourth bays are outlined in terra cotta, distinguishing them from the other windows on that floor which are surrounded only in brick. Similarly, the twelfth floor windows in the second and fourth bays have more architectural styling, framed in terra cotta squares and topped with foliate panels. Atop the sixteenth floor is a Tudor-style balustrade across the entire east façade.

The top two floors at the front of the building are recessed slightly from the lower floors and originally contained two eleven-room penthouse units with higher ceilings than the apartments in the rear of the building. (This accounts for eighteen floors in the front and nineteen floors in the rear of the structure). There are three wider projecting window bays to set it apart from the floors below. The center bay crowns the structure with the most ornate terra cotta window surrounds, decorative frieze, finials, and stepped brick parapet. There is a center shield with leafy ornament. On either side of the center bay are hexagonal window bays framed in terra cotta also with stepped brick parapets and stone copings.

The north façade, which faces a garden on the interior property line, has a mix of face brick and terra cotta accents similar to that found on the east façade. The exception is in the rear of the north facade, where the building is close to the north property line and is finished only in pressed brick with two unornamented windows on each floor and stone stringcourses dividing each level. The ground floor of most of the north façade is fully sheathed in white terra cotta, and a variety of doors and window bays have flattened Tudor arches. Smaller panels above the doors and windows repeat the flattened Tudor arches or the trefoil patterns. The second and third floor windows that are part of the building base are surrounded with terra cotta, with terra cotta panels between floors, and square frames on some of the bays. Floors four through sixteen have simpler face brick, and then floors seventeen through nineteen display a similar terra cotta ornamental treatment to that found on the east façade. There are two hexagonal window bays on the north façade, one facing north and one facing east, both outlined with terra cotta quoins. There is also a projecting square bay facing north and outlined with terra cotta quoins. Original windows on the two principal facades of the building are wood, double-hung, three over one sash with extended lugs.

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The west façade is common brick with individual window openings and fire escapes; the south façade has a partial party wall with 2430 N. Lakeview while the rear portion is also common brick. Some of the windows in the rear are one over one wood sash, or next to the fire escapes, are metal sash with safety glass.

Two separate entrances, lobbies, and elevator banks were created for the owners and for the tenants. Apartments are clustered so that there are three individual elevator lobbies shared by just two units each. The owners' entrance (originally the south entrance) leads into a small vestibule, a foyer, and then a grand lobby with richly paneled walls and a massive stone fireplace. A single elevator around the corner serves the largest A and B units. Tenants entered the north entrance with its small vestibule and then long hall moving towards the rear of the building. The hall jogs part-way back, creating a walk-through lobby with stone fireplace, and then continuing to the middle elevator serving the smallest C and D units. Beyond that, the hall ends at another small lobby with stone fireplace and the rear elevator serving units E and F. Finishes in the lobbies and common corridors include terra cotta-paneled vestibules, marble floors, textured plaster walls, groin-vaulted or ribbed ceilings, dark wood paneling on some walls. The three stone mantelpieces are in a Tudor style, are each different.

The building was designed with 107 units – 26 intended for owner-occupants and 81 intended for rental tenancy. The original A and B units were the premiere owner-occupied units, eight rooms each, with formal living room, dining room, and library accessed from a central gallery or hall. Living rooms and libraries command the best lake views. Each unit was designed with two master chambers, two maid's rooms, and three bathrooms. The top two floors of the building contain two, sixteen-room duplex apartments with two-story living rooms.

The middle tier contains the smallest units – C and D -- intended for rental tenancy, with views north into the private garden. The C unit is a four room apartment with a formal living room, separate dining room, and one-bedroom/one bathroom. The D unit is a little larger with five rooms and two bathrooms. Each of the two bedrooms has a private bathroom and there is also a formal living room and separate dining room. Some of these C and D units have been combined since the original construction.

The rear section of the building contains six room apartments with the living room windows in both the E and F unit facing east towards the private garden and beyond that to the lake. Each has a formal living room, separate dining room, two chambers each with attached bathroom, and one maid's room with its own bathroom. When first constructed there were extra maids' and chauffeurs' quarters on the lower floors of the building.

Original features inside the apartments include Tudor galleries with groin-vaulted ceilings, wood-burning fireplaces in the living rooms, decorative moldings in all principal rooms, dressing rooms and cedar closets in the bedrooms, tiled bathrooms, and the latest kitchen appliances.

INTEGRITY

Few changes have occurred to the building since it was first constructed in 1926. The two principal exterior facades – the east and north – have not been changed. There are replacement windows in a few of the apartments on all facades. In plan and materials, the majority of the public spaces have been retained. The only exception is a new doorway cut between the north hall and what was originally the owners' lobby. To satisfy code requirements, elevator doors were recently changed. Within units, changes are mostly confined to the service area of the apartment, where walls of the maids' rooms have sometimes been removed to enlarge the kitchen. Some of the smaller units have been combined, particularly in the C/D tier. Today there are a total of 95 units in the building.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1926-1927

Significant Dates

1926

1927

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

Architect/Builder

Rissman & Hirschfeld

Period of Significance (justification)

1926-1927

Criteria Considerations (explanation, if necessary)

NA

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Statement of Significance

SUMMARY PARAGRAPH

2440 N. Lakeview Avenue is individually eligible for National Register listing under criterion C, architecture, as a distinctive and well-crafted 1920s example of an upscale, cooperative elevator apartment building. Principal rooms in each apartment are clustered around a gallery, and elevators serve just two apartments per floor. The exterior facades wrap like a skin around an irregular footprint dictated by interior needs for maximizing light, air and views of the Lake. The building was designed by the Chicago architectural firm of Rissman & Hirschfeld in the Tudor Revival style. Rissman & Hirschfeld were respected designers of premiere luxury apartment buildings of the early 20th century. It is also noteworthy as an example of a "semi-cooperative" in which the larger units were intended for ownership while the smaller units would be rented out, creating an economic mix of tenants and a way for their tenants to subsidize the costs of ownership. Today it retains much of its original integrity both outside and inside.

The building is illustrated in *American Apartment Houses Hotels and Apartment Hotels of Today* by R. W. Sexton from 1929, and in *Chicago Apartments: A Century of Lakefront Luxury* by Neil Harris from 2004. It is orange-rated in the *Chicago Historic Resources Survey* and was considered for local landmark designation in 1981 with two other lakefront high rises as part of the Arlington Roslyn Historic District, but they were eliminated due to political considerations.

BUILDING HISTORY

2440 N. Lakeview Avenue was developed and owned by the 2440 N. Lakeview Corporation of which S. E. Mittelman was identified as the president and principal stockholder. Mittelman was a commercial leasing broker and later was an active apartment building developer. Mortgage bonds of \$2,500,000 were issued for construction by the Greenbaum Sons Investment Company. The building was completed in November 1927.

Before construction of 2440 N. Lakeview Avenue, the 2400 block contained four large single-family homes at the south end, and the newly built 2450 N. Lakeview cooperative apartment building at the north corner of Arlington Place. Designed by Howard Van Doren Shaw, this thirteen-story cooperative had opened a few years earlier in 1924 and was considered one of Chicago's most prestigious addresses. Prominent residents at the time were identified as Shaw himself, the *Chicago Tribune* cartoonist John T. McCutcheon, Chauncey McCormick, Colonel Noble B. Judah and others. In fact, proximity to these illustrious neighbors was used in marketing 2440. The large vacant lot immediately to the south stretched from Lakeview through to Clark Street (with no alley in between) and was to be the location of 2440. The building permit for an 18 and 19-story brick apartment building was dated June 23, 1926. A *Chicago Tribune* article by Al Chase dated August 15, 1926 announced the start of work on a "\$4,000,000 Co-op Overlooking Lincoln Park." A rendering was included with the article and the anticipated, projected completion date was April 1, 1927. To ensure exclusivity for 2440, social and business references were required of prospective purchasers.

Just a week after the announcement for 2440, Al Chase reported the planned construction of a third residential co-operative immediately to the south at 2430, to be designed by Andrew Rebori and partners. This building would replace the Chapin residence. In 1963 the remaining three residences at

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the corner of Fullerton and Lakeview were demolished and an International style apartment building designed by Mies van der Rohe put up in their place.

The ownership structure of 2440 N. Lakeview Avenue changed in 1950 from a semi-cooperative (in which some units were for sale while others were rented to help defray the cost of ownership for the owner/residents) to 100% co-operative ownership. Shares for the units that had been formerly rental were offered by Chicago Residential, Incorporated, the stated owner of the building. Units were marketed to the existing rental tenants among others. The motivation for this conversion to 100% ownership was explained in an offering brochure as a way to resist demand to divide larger apartments into several smaller ones to meet post-World War II housing shortages.

In 1981 when the Commission on Chicago Historical and Architectural Landmarks was considering designation of the Roslyn and Arlington local historic district, all four apartment buildings on Lakeview were initially included. However they were withdrawn by the Commissioner of the Planning Department because they were found inconsistent with the historic character of the small-scale homes around the corner. Although there was some discussion about a separate district, they were never designated.

COOPERATIVE APARTMENTS

2440 N. Lakeview Avenue was one of a number of cooperative apartment buildings built in the 1920s along North Lake Shore Drive and further north facing Lincoln Park. A cooperative is a type of ownership in which each member/resident owns shares of stock in a corporation that holds title to the building and usually places a "blanket" mortgage on the entire property. The corporation is controlled by a Board of Directors elected by its members, each of whom has one vote in the corporation. The co-op member selects the apartment that he or she will occupy and control under the parameters laid out by the corporation. Shareholders have a direct opportunity and responsibility to participate in the care, maintenance and ownership of the property. Cooperative ownership offers some of the security of individual home ownership yet is frequently more affordable.

Cooperative apartments in Chicago became a viable alternative for home ownership following changes in Illinois statutes in 1919 and 1922 that established a legal mechanism (limited liability corporations) for constructing them.ⁱ Construction of cooperative apartments in the 1920s was also bolstered when Chicago's first zoning ordinance in 1923 allowed greater building heights. Developers embraced the marketability of the tall apartment building and cooperative ownership, accelerating the growth of this more affordable urban residential building type. In prominent neighborhoods along Chicago's lakefront, cooperatives grew to be a feasible ownership opportunity for the mid to upper classes in the high-priced Chicago real estate market. Cooperatives had special appeal to the upper classes with their exclusivity of ownership since no one could sell or rent to "less desirable" owner/occupants without the consent of the Board of Directors. According to an article entitled "Co-operative Apartments" in the April 1926 issue of *Western Architect*, over 150 apartment buildings were operating in Chicago as cooperatives.ⁱⁱ

2440 N. Lakeview was structured as a "semi-cooperative," a variation on cooperative ownership in which some of the apartments were sold while others were rented. This was done so that the income from the rented apartments could be applied toward the operating expenses of the building as a whole, enabling the owners to live rent-free. Of the 107 apartment units planned for the building, 26 units would

ⁱ Westfall, Carroll William. "Home at the Top: Domesticating Chicago's Tall Apartment Buildings. *Chicago History: the Magazine of the Chicago Historical Society*. Vol. XIV, No. 1. Spring 1985, p. 35.

ⁱⁱ Claar, Elmer A. "Co-operative Apartments." *The Western Architect*. April 1926, p. 42.

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be sold to owner-occupants while 81 would be rented. The sale units were the largest and most desirably located in the front of the building directly facing the park -- two eight-room units per floor on floors five through sixteen, and two duplex penthouses of eleven rooms on floors seventeen and eighteen. To reinforce the exclusivity of the owner-residents, separate entrances and entrance lobbies were provided. The entrance for the largest, cooperative-owner units facing the park -- the A and B units -- was to the south, while the entrance for the smaller rental units -- the C and D units in the center, and E and F units in the rear -- was to the north. The building operates today as a 100% cooperative with access only through the north entrance, controlled by a doorman. The south entrance remains intact but is kept locked. (See Continuation Sheet 8/2)

Many 1920s cooperative apartment buildings were featured in the real estate columns and advertisements of the Chicago newspapers, in grand but tasteful brochures prepared by the developers, and in portfolios produced to collectively market only the city's most fashionable buildings.

2440 N. Lakeview Avenue is an example of this type of marketing. An article about its construction appeared in the real estate section of the *Chicago Tribune* in August 1926 when work had just begun. It included an artist's rendering with a view of the two principal facades, and the park visible in the foreground. To market the apartments the Lake View Company prepared a brochure entitled *Twenty-Four-Forty Lake View Avenue* with illustrations and attractive descriptions under three headings. "The Unsurpassed Location" showed nearby amenities such as the Latin School and Francis W. Parker School, the Lincoln Park Conservatory, and a list of some of the prominent residents of the cooperative building next door to the north. "Accommodations and Appointments" described the "diversification of plan and detail...direct outside light...scientifically planned kitchens...a direct private entrance." The final page -- "these apartment homes can be either rented or purchased" explained the semi-cooperative concept offering ownership or rental opportunities in the same building. Completion was set for May 1, 1927. The brochure clearly stated that business and social references would be required.

A later brochure entitled *Old Trails and New Trails* was produced by a company called, "McM & M" (no further information could be found for this company). Prepared after completion of construction, it had the advantage of showing photographs of model rooms furnished by the Homer Company, as well as floor plans for the six units, A through F. It announced that "Twenty Four Forty provides the right kind of home in the right neighborhood, near the right schools, and among the right people." Noting that many apartments had already been reserved, the opening date for occupancy had been pushed back to October 1, 1927. (See Continuation Sheet 8/3)

THE TALL, LUXURY URBAN APARTMENT BUILDING IN CHICAGO

2440 N. Lakeview Avenue represents a type of early 20th century residential construction in Chicago -- the luxury urban high rise apartment building. Although the apartment building in Chicago, as a building type, evolved in the 1870s and 1880s to meet the needs of the city's rapidly increasing population, it only became an acceptable residential choice for upper class families beginning in the early 20th century. Most Chicagoans in the 19th century, unlike New Yorkers or Parisians, were not accustomed to living in multi-family dwellings, no matter how luxurious. They preferred the privacy of single-family homes surrounded by greenery in a small-town-like setting. Nevertheless, population pressure and increasing real estate values forced the introduction of multi-family apartment and flat construction to Chicago in the late 19th century. Those who could not afford their own homes had often been forced to live in dark, cramped quarters in apartment buildings. But the arrival of a more palatable apartment

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building type after 1900 catered to the desires of the better classes and had qualities that were embraced in the detached, single-family home.

Thus the 1910s and 1920s brought about a new elegant urban lifestyle, with dwellers residing in taller luxurious apartments constructed in highly desirable lakefront locations in the city such as in the Gold Coast, in north side neighborhoods bordering Lincoln Park such as Lincoln Park, Lakeview, Uptown and Edgewater; and in the Hyde Park and Kenwood neighborhoods on the south side. Numerous elaborately detailed apartment buildings were constructed in the 1920s, with apartments that author and historian Neil Harris describes as "spacious, modern, domestic and expensive, multi-roomed, high-ceilinged, soundproof residences, with views and appointments that excited the respectful awe of newspaper journalists."ⁱⁱⁱ

Early 20th century developers carefully marketed luxury high rises to potential residents, who had to be persuaded to give up the idea of a detached mansion to live in a similarly appointed luxurious apartment next to others who shared the same socio-economic status. In exchange for private backyards, residents were offered desirable locations next to Chicago's best parks and recreational facilities, fabulous views of Lake Michigan, and ease of transit to Chicago's loop. As apartments became a suitable choice for luxury living, Chicago experienced an apartment boom. The highest yearly ratio of construction of apartment units to detached single family homes in Chicago (6.8 to 1) was reached by 1928.^{iv}

Chicago's most celebrated apartment buildings are located in the Gold Coast or Streeterville area of Chicago on the city's Near North Side. Carl Condit, in his book *Chicago 1910-1929: Building, Planning and Urban Technology*, believed that "by far, the most elegant, the most expensive, and the most magnificently sited are the buildings of the Gold Coast, the solid strip of luxury that extends along the water's edge..."^v While the Gold Coast evolved into one of the most desirable addresses for apartment dwellers, developers in other areas along the lakefront also competed in this market. Developers on Chicago's south side promoted "Chicago Beach" in the Hyde Park-Kenwood area, while north side developers took advantage of opportunities in the Lincoln Park, Lakeview, Uptown, and Edgewater communities. All had attractive locations, beaches, and scenic views along Lake Michigan, rivaling their successful counterparts in the Gold Coast.

ARCHITECTURAL HISTORY OF THE LUXURY APARTMENT BUILDING^{vi}

Architectural historian Carroll William Westfall has placed apartment construction in Chicago into three eras between 1880 and 1930, each era attempting to appeal to Chicagoans and emulate some aspect of residential affluence.^{vii} In the first period, from 1871 through 1893, apartment buildings, mostly two- to three-story flats, were disguised to look like large single-family homes on the exterior to appeal to Chicagoans' small-town tastes. Larger apartment buildings were harder to disguise as homes, so architects used stately men's clubs or hotels as their models. It was during this era that Chicago's first

ⁱⁱⁱ Harris, Neil. *Chicago Apartments: A Century of Luxury*. New York: Acanthus Press, 2004. pp.14-15.

^{iv} Condit, Carl W. *Chicago 1910-29: Building, Planning, and Urban Technology*. Chicago: University of Chicago Press, 1973, p. 157. According to Randall in the *History of Chicago Building*, p. 298, in 1928 there were 4,381 individual homes to 29,945 apartment units; 1929 there were 2,973 to 13,146 and when the depression affected construction in 1930 there were 1,088 homes to 1,487 apartment units.

^v Ibid, p. 158.

^{vi} Granacki Historic Consultants developed this analysis of the apartment building type for the National Register Application for the Narragansett Apartments, Chicago, IL.

^{vii} Westfall, p. 21.

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tall, high-class apartment building was designed by architects Treat & Foltz and built at State and Ontario in 1880.^{viii}

In the second phase, from 1893 through 1918, the influence of the World's Columbian Exposition in Chicago showed that a city could be dense and urban and still be beautiful. Historic Revival styles of architecture gained new appreciation and were used to express domesticity on the exterior of the large walk-up courtyard and apartment blocks that would line the city's streets. In this era of apartment building construction, wealthy Chicagoans began to accept the apartment building as a suitable place of residence. The finest and earliest example of new luxury apartment living was found in the Pattington Apartments, begun in 1902 in Chicago's then fashionable north side Uptown neighborhood. This groundbreaking courtyard apartment building catered to upper-middle-class families with six-room, 1400 square-foot units, to nine-room, 2500 square-foot units around two open, landscaped yards. It was also during this era that the foremost architect of apartments of the better class, Benjamin Marshall, in 1900, produced his first luxury tall apartment building, the Raymond. Innovative in plan, the Raymond provided the model for apartment layouts with its orderly hierarchy of public, private and service areas. This ordering of the apartment plan hints of the downstairs public space and upstairs private space separation in a single-family dwelling. The plan of the Raymond was perfected by Benjamin Marshall in the nine-story Marshall Building of 1905, the first apartment building on North Lake Shore Drive in the Gold Coast district. Each apartment in the Marshall Building was spacious and filled a full floor, with public rooms (reception hall, living room, dining room) at the front, private spaces (bedrooms and baths) in a row along one side and service areas in a parallel row, on the other side, separated by a long hall.^{ix} Through this orderly plan, architect Benjamin Marshall set the standard for luxury apartment arrangements in the years to come.

2440 N. Lakeview Avenue was constructed during the third major period of apartment design in Chicago, from 1918 through the early 1930s when taller buildings were built. Several changes in local regulations contributed to the development of the skyscraper apartment building that became a prevalent apartment type during this period. The establishment of the legal mechanism for cooperative apartments in 1919 and 1922 allowed residents of multi-family structures more control over building design and maintenance through ownership. Then in 1923, with Chicago's first zoning ordinance, increased allowable density on small, choice sites pushed construction up. Following precedent in New York's zoning law of 1916, additional stories were permitted if they did not exceed one-sixth of the building's cubic volume and complied with related setback requirements.^x As a result, the 1920s introduced the concept of the soaring, isolated building, often standing apart from its neighbors. Sometimes they were erected quickly and plainly, with the only concern being to maximize profits. However when handled by skillful designers, the skyscraper apartment building could provide visual delight and appeal to wealthy Chicagoans seeking a luxurious yet simpler housing choice than that of a traditional single-family home on a suburban estate.

The tall apartment building shared many of the same exterior design challenges as the tall office building. Architects of skyscraper apartment buildings applied the concepts first introduced by Louis Sullivan in 1896 in *The Tall Office Building Artistically Considered* to address the problems of aesthetics. Sullivan advocated that an architect should allow a tall building to express its rising verticality, but should introduce horizontal divisions to the façade based on the divisions of a classical column -- base (the lower stories of the building), shaft (uninterrupted series of window tiers), and capital (the crown on the uppermost stories of the building). The first few stories of a tall apartment building were designed as a base, where the front entry was emphasized and architectural features

^{viii} Ibid, pp. 24-25.

^{ix} Westfall, *From Homes to Towers*, p. 278.

^x Zukowsky, *The Sky's the Limit: A Century of Chicago Skyscrapers*. New York: Rizzoli, 1990. p. 11.

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such as columns, pilasters, arched entries and groupings of windows could be grasped on a human scale. The floors of the base would often hold the public spaces of the apartment building such as the lobby, elevator bays, storage, meeting space, and laundry. Above this base the tower soared, frequently stressing its verticality, and containing the residential units of the building. Above the tower's shaft, there might be some visual closure either with an actual cornice if in a classical style, or perhaps a different design treatment for the top floor windows in a contemporary-style structure. The exterior of 2440 N. Lakeview shows the tripartite division of the tall building, with terra cotta base (floors one to three), shaft (floors four to seventeen) and capital (eighteen and nineteen). The capital is really the top two penthouse floors of the building, recessed slightly. Yet they visually create a "top" to the composition as a capital would do.

For the exterior facades most architects followed domestic conventions that were well accepted in Chicago, using historic revival style ornamentation such as Gothic, Tudor, or French, or frequently some variation of Classical Revival or Renaissance styling. Buildings in the later 1920s, looked to more modernistic styles such as Art Deco for stylistic inspiration.

Although Sullivan's aesthetic concepts could be applied to the exterior, the greatest challenge for architects of the tall apartment building was the difficulty of fitting the interior plan into a skyscraper building type principally used for office and commercial uses. Commercial or office buildings in Chicago's Loop were typically on rectangular sites built up to the adjacent lot lines, and windows might be limited to the front and rear facades. In an apartment building there was a need for natural light and ventilation in all rooms, and for pleasing views from the public spaces. So instead of fitting residential uses into a commercial prototype skyscraper, architects searched for new solutions. In analyzing the published plans of the 1920s, the interior plans of better-class apartment buildings tended to fall into four plan types:

- a common-corridor plan with units arranged one after another down a long hall served by a single, centrally located passenger elevator bank; windows are found around the building perimeter. (this type is often found in buildings with a block-like massing and having smaller-sized units)
- a long plan with one- or two-units per floor usually found in long, rectangular buildings with one narrow street façade; principal rooms are grouped in the front with all other rooms lined up behind them stretching to the back; setbacks and light wells along the long sides provide light and air to rooms in the middle of the floor plan
- a cluster plan, with one or two units clustered around a private elevator and foyer; the cluster plan could be fitted into a basically-rectilinear corner or courtyard structure, or it could be used to dictate the exterior form of a free-standing structure, typically a high-rise tower.
- a duplex plan in which each unit consists of stacked floors, with public rooms on the lower level and bedrooms on the upper level (this most resembles a single-family home layout).

Some residential cluster plans are fitted into rectilinear L, H, or U/C building footprints. However the most creative of the residential architects first devised a layout of apartment floor plans based on the cluster plan, and then designed an irregularly shaped footprint with multiple projecting window bays and recesses, fitting an exterior skin around the form their plan suggested. Architects Rissman & Hirshfeld did just that at 2440 N. Lakeview Avenue, creating a free-standing building with a modified C-plan. Projecting bay windows and stepped facades were wrapped around the design, allowing for high levels of lighting and ventilation, exceptional views, and pleasant, workable apartment floor plans with luxurious appointments.

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For a successful tall apartment building, the public spaces were also important. Interior circulation consisted of a vestibule, entry hall, and formal lobby leading to one or more sets of elevators. Since the public entrance hall gave an initial impression of the building, more money was spent on the vestibule and lobby for high quality materials and finishes. Other public spaces such as meeting rooms and lounges could be included usually at the base of the building or on the top floors, trimmed with the stylistic details of the architectural style used on the exterior.

At 2440 N. Lakeview Avenue architects Rissman & Hirschfeld created two principal entrances, one for owners and one for tenants. The south owners' entrance sequence includes an air-locked vestibule, and then an open entry hall leading into a handsomely wood-paneled and well-appointed lobby dominated by a massive stone fireplace. The private A/B elevator is behind it. For the tenants' north entrance, a similar air-locked vestibule leads into a long, rambling hall marked with seating areas, fireplaces, and decorative nooks spaced along the way to the middle and rear elevators. One passenger elevator and one service elevator serves two units per floor which share a common elevator foyer. The private elevator foyer mimics a single-family entry vestibule creating exclusivity and privacy.

In the best apartment designs of the 1910s and 1920s, often a building was judged solely on the individual units, not the façade, and had to have amenities and embellishments such as premium materials, improved finish, and high-quality workmanship. Size did matter to the luxury apartment dweller, and architects of the 1920s attempted to provide generous spaces within the unit. In smaller spaces the illusion of spaciousness was created. Apartment units would have a suite of public rooms – that is, the entry hall, parlor, library and dining room – that dominated the front or best view and were oriented around a formal gallery. Bedrooms were separated and grouped, together with bathroom(s), off a smaller secondary hall, yet placed where they could still receive light and air. Finally the kitchen, pantry and maid's rooms would be tucked away, usually in the rear, and accessed directly behind the dining room.

Apartment interiors at 2440 N. Lakeview express spaciousness by having the apartment accessed from a small private elevator foyer into a much larger entry hall within the unit. Once inside, the apartment space is divided into public rooms, private rooms and service areas. Rissman & Hirschfeld used a cluster arrangement, with the entry hall or gallery with its groin-vaulted ceiling being the central focus. Principal living room, dining room, and sometimes library spaces are through wide archways from the gallery to give an open flow from room to room. In the A and B units these archways are framed with classical columns. Wood-burning fireplaces were built into the living room of every apartment. There are built-in cabinets and shelving in some of the principal rooms. In the larger units bedrooms are grouped together in a bedroom wing, accessed through a separate bedroom hall, and each bedroom has an attached private bathroom. In the smaller units bedrooms are accessed through single doorways down an extension of the main entry hall. There are decorative baseboards, moldings, paneled wood doors, and window and door casings of the period in all these rooms. Kitchens are small but separate rooms accessible directly from the dining room, either on the interior of the floor or in the rear and with a back door to the service elevator/exit. Where there are maids' rooms in the larger units, they are found behind the kitchen.

Since apartment house design posed new and complex problems for the architect in the early part of the 20th century, the subject was featured in architectural periodicals such as *American Architect*, and in books such as *American Apartment Houses of Today* (1926) and *American Apartment Houses, Hotels, and Apartments of To-day* (1929) both by R. W. Sexton, an associate editor of the *American Architect*. Within the publications, authors addressed specific concerns about the exterior form and interior plans of the tall apartment building, and provided examples of successful designs. 2440 N. Lakeview Avenue is featured in the 1929 publication as are three other apartment buildings by Rissman & Hirschfeld.

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These others include 222 East Chestnut Street, Sheridan-Aldine Apartments, and Pratt Boulevard Apartments. The firm also chose to illustrate these four buildings among twenty others in its own promotional brochure, *Rissman & Hirschfeld Architects Chicago*. (self-published, no date.)

TUDOR REVIVAL STYLE

The 1920s were a boom time for construction throughout the country, and many new homes and apartment buildings were built in Midwest communities during that time. Architectural favor returned to historic revival styles that were influenced by classical and other models and this trend continued into the 1940s. Probably the most common of all the historic revival styles of this period is Colonial Revival, which borrowed from classical influences, followed by Tudor Revival, which was based on a variety of late medieval models prevalent in 16th century Tudor England. All sizes of English homes appealed to the American family. The English manor house served as a prototype for estate houses, and the Cotswold cottage offered a romantic alternative for those looking for comfort in a smaller home. Tudor Revival houses are typically brick, sometimes with stucco. Half timbering with flat stucco panels outlined by wood boards is common. The style is characterized by steeply pitched gable roofs and tall narrow casement windows with multiple panes or diamond leading. The front door may have a rounded arch or flattened pointed (Tudor) arch, and may be outlined with rough-cut stones. In larger residential, commercial, and institutional structures, a variety of Tudor Revival stylistic features could be applied to a larger building form.

At 2440 N. Lakeview Avenue its Tudor Revival character derives from the use of Tudor Revival details found in window and door arches, and applied exterior and interior ornament. The most striking Tudor Revival characteristic are the terra cotta, flattened Tudor-style arches accenting the two principal entrances in the second and fourth bays of the east façade, and repeated over the third floor windows above these entrances. Within the terra cotta spandrel panels above the second, fourteenth, and fifteenth floors are inset panels also with flattened Tudor arches. Trefoil and quatrefoil ornament, another Tudor Revival characteristic, can be found in various locations within the blind arches and in some of the spandrel panels, notably between the second and third floors in elongated panels with trefoils above and below center medallions. Spandrels above the third floor windows feature inset quatrefoils. On the north façade, there are similar terra cotta, Tudor-style arches along all the four-part window bays and entrances at the first floor. Trefoil and quatrefoil terra cotta ornament is found under the curve of these arches. The top two floors of the building feature hexagonal and square window bays that display similar Tudor-style arches and ornament. The stepped parapet bears similarities to the crenellated parapets found in some Tudor period structures.

The interior public spaces have Tudor Revival style features as well. The plaster ceilings in the two vestibules and the owners' entry lobby have ribbed paneling found in 16th and 17th century English Tudor buildings. The ceiling in the main hall is groin-vaulted. Three stone fireplace mantels in the first floor lobby, middle, and rear hall have flattened arches with decorative friezes above. The one in the A/B lobby is most ornate with a row of five foliated quatrefoil patterns topped by a row of five taller panels with trefoil tops. The other two mantels have a single row of foliated ornament. Windows lining the main hall are tall, narrow, multi-light wood casements which contribute to the Tudor-style of the public spaces.

In his book, *Chicago Apartments, A Century of Luxury Living*, Neil Harris illustrates 59 luxury, early-20th century apartment buildings constructed on the Near North and North sides of Chicago, principally along or near the lakefront, from 1902 through 1931. Two designs by Rissman & Hirschfeld were included among them -- 2440 N. Lakeview Avenue and the Sheridan-Aldine Apartments at 3300 N. Lake Shore

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Drive. Of the 59 in the book, the decade of the 1920s saw the most growth with 42 residential high-rises built. Amazingly, ten on the Near North Side and thirteen on the North side (Lincoln Park to Edgewater) were either started or finished in the same years as 2440 N. Lakeview – 1926-1927. Of these, just a handful are in the Tudor-Revival style or have what the author refers to as Tudor or Gothic references. 2440 N. Lakeview is one of just five luxury North Side residential high rises built in 1926-1927 with some kind of Tudor or Gothic Revival styling. Notably, the others include 1430 N. Lake Shore Drive designed by Robert De Golyer in the English Gothic style, 1448 N. Lake Shore Drive designed by Childs & Smith with a “Gothic pinnacle,” the Sheridan-Grace Apartments at 3800 N. Lake Shore Drive designed by B. Leo Steif in the Tudor-Gothic style, and Lake Shore Towers at 3920 N. Lake Shore Drive designed by Roy F. France in the French Gothic style. 1448 N. Lake Shore Drive shares similar window treatment with 2440 – some of the window bays on the red brick building are accented in limestone with Tudor-style window arches. (See Continuation Sheet 8/4). The others are quite different expressions of Tudor or Gothic styling.

RISSMAN & HIRSCHFELD ARCHITECTS

Rissman & Hirschfeld was a Chicago-based architectural firm founded in 1919 by partners Maurice B. Rissman (1884-1942) and Leo S. Hirschfeld (1892-1989). The two had each graduated from Armour School of Technology (later Illinois Institute of Technology) just a year apart in 1916 and 1915 respectively. They practiced together for over twenty years, until Rissman's death in 1942, designing residences, apartment buildings, hotels, and commercial structures from their offices at 160 N. LaSalle Street. After his partner's death, Hirschfeld continued the practice under the same name for a few years, and then as Hirschfeld, Pawlan and Reinheimer. In 1973 Hirschfeld and Reinheimer became Reinheimer & Associates. Patrick FitzGerald joined Martin Reinheimer in 1978 and eventually took over the practice in 1986, changing the name to FitzGerald Associates. Leo Hirschfeld continued to be associated with the successor firm through the early 1980s.

Maurice Barney Rissman was born in New York and received his early education there. He was a member of the American Institute of Architects and died July 11, 1942. Leo S. Hirschfeld was born September 26, 1892 and attended Crane Technical High School in Chicago. Prior to his partnership with Rissman, he designed the Carlyle Apartment Building at 1040 N. Lake Shore Drive. Also a member of the American Institute of Architects, he died at the age of 97 in 1989.

Rissman & Hirschfeld Architects created an oversized marketing brochure of their work (undated) that was probably produced in the late 1920s. Twenty four projects are listed, including five large apartment buildings, both cooperative and rental; eight courtyard-style walk-up apartments, three hotels; two single-family homes (both of which are included in the *Meekerville National Register Historic District* and one of which was Rissman's own home); and six commercial structures. The projects include:

LARGE APARTMENT BUILDINGS

222 E. Chestnut Apartment Building (under construction at the time), Classical Revival
1263 Pratt Boulevard Apartment Building, Renaissance Revival
2440 N. Lakeview Avenue, Tudor Revival, 1927
Sheridan-Aldine Apartment Building, 3300 N. Lake Shore Drive, 1927, Renaissance Revival
Sheridan-Brompton Building, 3520-3530 N. Lake Shore Drive, 1924, Classical Revival

COURTYARD-STYLE WALK-UPS

429 W. Roscoe Street Apartment Building, Renaissance Revival
447-55 N. Waller Avenue, Courtyard Apartments, Classical Revival

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537-45 W. Roscoe Street, Courtyard Apartments, Baroque Revival
629 W. Roscoe Street, Courtyard Apartments, Classical Revival
4036-42 N. Ashland Avenue, Courtyard Apartments, Classical Revival
4435-37 N. Greenview Avenue, Courtyard Apartments, Renaissance Revival
Sheridan Road and Estes, Courtyard Apartments, Renaissance Revival
Spanish Manor, 1034-40 Sheridan Road, Courtyard Apartments, Renaissance Revival

HOTELS

Hotel Davis (later Knickerbocker Hotel), 163-179 E. Walton Place, 1926, Gothic
Surfridge Hotel, 557 W. Surf Street, 1924, Renaissance Revival
Cedar Hotel, 1112-1118 N. State Street, 1924, Baroque/Classical

RESIDENCES

Maurice Rissman Residence, 333 W. Wellington Avenue, 1926, Renaissance Revival
Oscar Meyer Residence, 335 W. Wellington Avenue, 1926, Renaissance Revival

COMMERCIAL STRUCTURES

Theo Ebert & Company Building, 828 W. Diversey Parkway, Tudor Revival Commercial Block
Division State Bank, Division Street and Rockwell, Classical Revival
Millinery Building, Office Building, 65 E. South Water Street, 1928
Furniture Building, Chicago and Marshfield, Spanish Renaissance Revival Commercial Block
Milwaukee and Kimball Commercial Block (under construction at the time)
Milwaukee and Diversey Commercial Block (under construction at the time)

Later in their career, the firm designed Granville Gardens at 6200-6242 N. Hoyne Avenue in the Rogers Park neighborhood. With 304 units, it was the first privately sponsored housing complex constructed with Federal Housing Administration (FHA) mortgage financing since the onset of the depression. It was featured in the *Architectural Record* of 1936. Rissman was president of the Washington Wheaton Development Company and led the development of a 270-home subdivision in Wheaton Illinois also financed with FHA loans.^{xi}

The large apartment buildings designed by Rissman & Hirschfeld in the 1920s display three of the four plan types. Pratt Boulevard Apartments is a nine-story, U-shaped structure on a corner lot, with a common corridor plan. The small, studio and one-bedroom units simply line rooms up in a row along the window walls, on either side of the corridor. Stylistic features along the limestone base and the top floor of the building are classical, including a projecting cornice with modillions. (See Continuation Sheet 8/4).

The Chestnut Apartments is a nineteen-story building with a narrow street frontage and sides built up against the lot lines. The two units per floor are of the long-plan type, stretching from front to back, and are almost mirror images of each other. Living rooms are in the front with the bedrooms grouped together next to them, but accessed by a separate bedroom hall. A long gallery links the living room with the dining room in the rear, and the kitchen and maids' rooms behind it. Italian Renaissance Revival styling can be found around the front entry of the building with its swan-neck pediment, and at the seventeenth-eighteenth floors where the end bays are marked by double-height classical columns, broken pediments, and balconies. (See Continuation Sheet 8/4)

The Sheridan Aldine Apartments is a seventeen-story Italian Renaissance Revival style building from 1926-27 with five units per floor served by three separate elevator halls. It represents the cluster-type

^{xi} *Meekerville National Register Historic District Nomination*, US Department of the Interior, 2005, p 23-24.

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plan, but one where the perimeter of the building still conforms rigidly to the corner lot lines. Principal rooms are accessed off a central entry but one not as spacious as at 2440. The need to pressure all rooms into a rigid, acutely-angled corner lot did not allow for an irregular footprint that could accommodate the recesses and projecting window bays that might lend it an air of luxury found in a free-standing single family home. The apartment layouts also do not separate public spaces from private spaces very well, with dining rooms in some of the units in the rear and only accessed down a long hall after passing all the bedrooms. Interestingly, the Sheridan Aldine Apartments was also developed as a semi-cooperative, with an owners' entrance for 27 apartments on Lake Shore Drive and a tenants' entrance on Aldine for 80 units. (See Continuation Sheet 8/5).

Among the apartment building designs by Rissman & Hirschfeld, 2440 N. Lakeview Avenue is distinguished by its irregular footprint and most advanced cluster plan. Its apartments have a luxury and spaciousness lacking in other designs that conform to a rectangular footprint on a lot with shared party walls. (See Continuation Sheet 8/5). Having an adjacent private garden at 2440 is not only an attractive amenity for building residents, it allowed the architects a little bigger site. Thus they could freely design a north façade to take maximum advantage of lakefront views even for apartments in the rear of the site. The shortcoming of other plan types is that secondary rooms often only have light and ventilation through narrow setbacks or light wells.

CONCLUSION

2440 N. Lakeview is a distinguished luxury high-rise of the 1920s in both its architectural style and plan. The use of Tudor Revival styling is a far less common choice among apartment high rises of the 1920s-era than styles based on classically-influenced or Renaissance revival themes. The use of stone and terra cotta Tudor features contrasts well against the building's red brick facades. The expression of the cluster plan for apartment interiors allows for a variegated footprint, adding lively interest to the north façade. Facing a spacious English garden to the north is a rare amenity for apartment buildings along the dense lakefront. The firm of Rissman & Hirschfeld has many notable residential and commercial designs to their credit, but 2440 N. Lakeview may be their most well-developed luxury apartment building. The early years of the architectural partnership established a tradition in high-rise residential construction that continues to this day. The use of the semi-cooperative ownership arrangement is noteworthy in allowing for a variety of unit sizes in the building with both owner and rental options for residents. This option was physically expressed in the two separate entrances, vestibules, and lobbies, and three elevators. As a luxury residential high-rise of the 1920s in Lincoln Park, 2440 N. Lakeview stands among the best designs by a well-respected Chicago firm.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _____

(Do not include previously listed resource acreage.)

29,283 square feet or .6722 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 446972 4641834
 Zone Easting Northing

2 _____ _____
 Zone Easting Northing

3 _____ _____
 Zone Easting Northing

4 _____ _____
 Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Lot 4 (except the southwesterly 215 feet thereof) and lot 5 in Baird's Lincoln Park Addition to Chicago, a Subdivision in the southeast corner of the southwest ¼ of Section 28, Township 40 north, Range 14 east of the third principal meridian, in Cook County Illinois.

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Street frontage on the west side of N. Lakeview Avenue, mid-block between Fullerton Parkway and Arlington Place

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the legal description of the property the building is on.

11. Form Prepared By

name/title Victoria Granacki, Principal

organization Granacki Historic Consultants

date 5-27-2011

street & number 1105 W. Chicago Avenue

telephone 312-421-1131

city or town Chicago

state IL

zip code 60642

e-mail victoriagranacki@mindspring.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- **Continuation Sheets**

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: 2440 N. Lakeview Avenue

City or Vicinity: Chicago

County: Cook

State: Illinois

Photographer: Victoria Granacki

Date Photographed: October 2010

Description of Photograph(s) and number:

1. Principal (east) façade
2. Base section of principal façade
3. Top section of principal façade
4. View of north façade facing garden
5. Base section of north façade, view southwest
6. Rear (west) façade seen from Clark Street
7. (Current) Principal entrance
8. Entrance to A and B units (no longer in active use)
9. Main lobby, view west towards other lobbies
10. Main A/B parlor, view north
11. View into main parlor from A/B entry lobby
12. Back of main lobby, view south
13. Middle hall, view west
14. Middle (C/D) lobby, view northwest
15. Apartment 5A, Gallery, view south

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- 16. Apartment 14A, Living room, view south
- 17. Apartment 14A, Dining room, view east
- 18. Apartment 6C, Living room, view north
- 19. Typical fireplace in a C apartment
- 20. Apartment 17F, Gallery, view north

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Chicago Residential, Inc.

street & number 2440 N. Lakeview Avenue

telephone 773-549-0429

city or town Chicago

state IL

zip code 60614

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 1

Name of Property

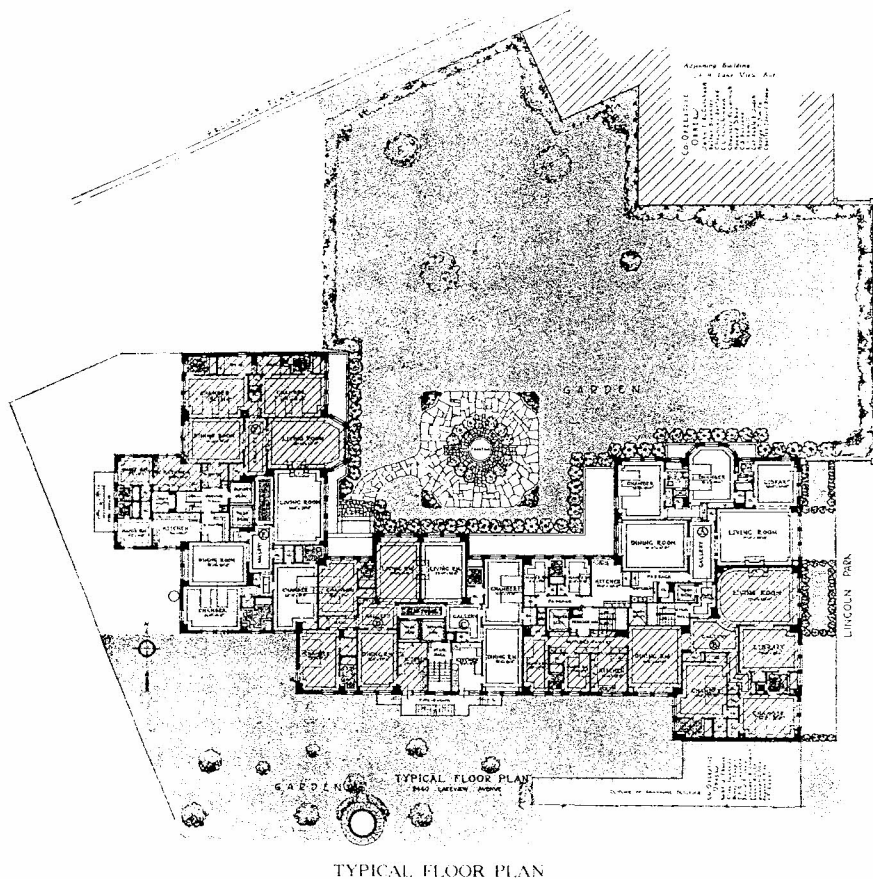
County and State

Name of multiple listing (if applicable)

IMAGES FOR SECTION 8, STATEMENT OF SIGNIFICANCE



2440 N. Lakeview, East and North facades
 (Sexton, 1929)



TYPICAL FLOOR PLAN

2440 N. Lakeview site plan (Sexton, 1929)

United States Department of the Interior
National Park Service

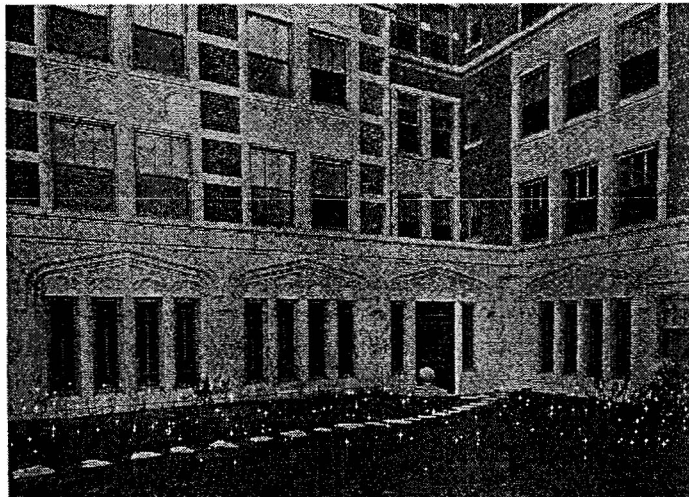
National Register of Historic Places
Continuation Sheet

Name of Property

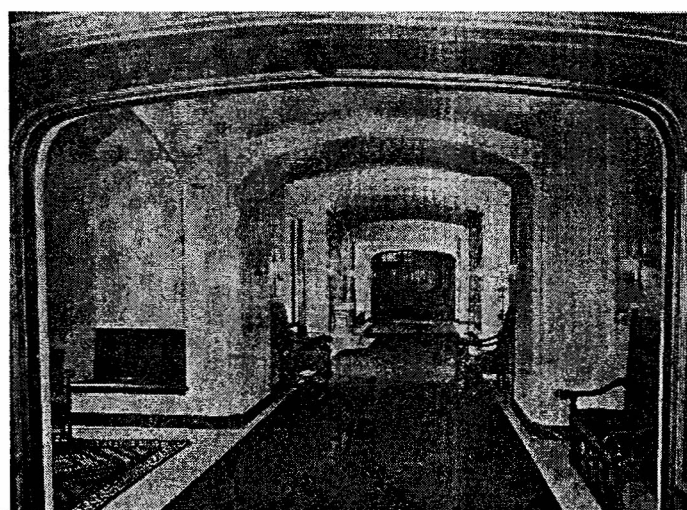
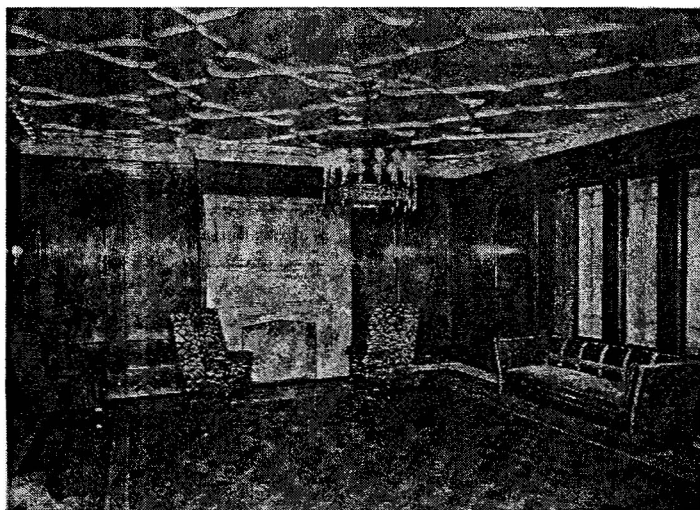
County and State

Name of multiple listing (if applicable)

Section number 8 Page 2



2440 N. Lakeview. Left: Owners' entrance to the south; Right: North garden (Rissman & Hirschfeld brochure, 1920s)



Left: Owners' lobby, view north; Right: Tenants' hall, view east (Rissman & Hirshfeld brochure, 1920s)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

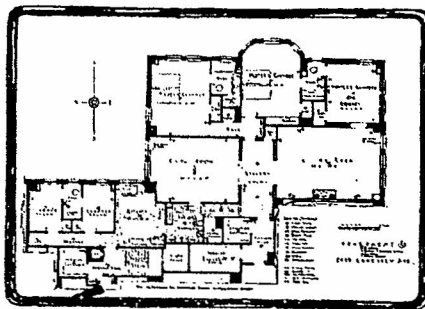
Name of Property

County and State

Name of multiple listing (if applicable)

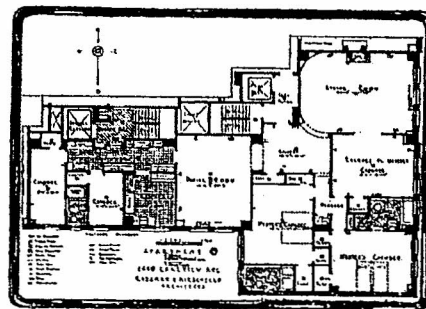
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TYPICAL FLOOR PLANS OF 2440 LAKE VIEW AVENUE



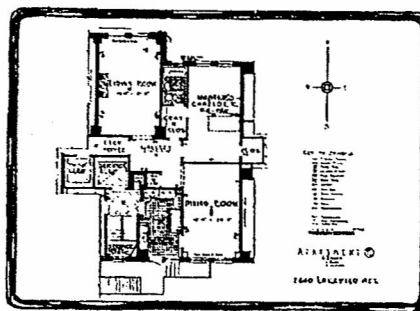
A

An eight room plan with a corner cut back, living room, library and two master chambers, having a view of the park.



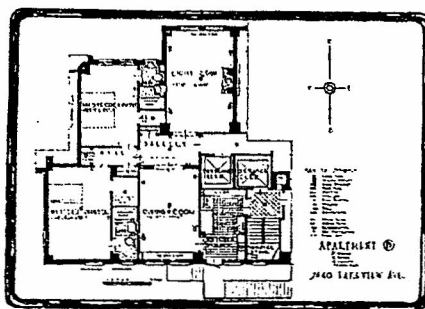
B

The south eight has three rooms looking directly into the park, a wide gallery and large square dining room.



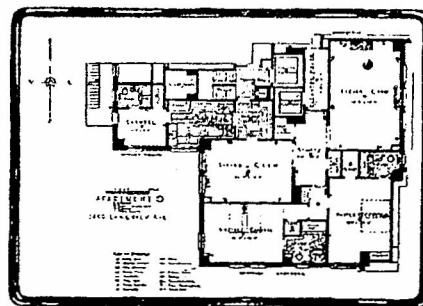
C

A four room plan with a spacious view not usually to be found in an apartment of this character.



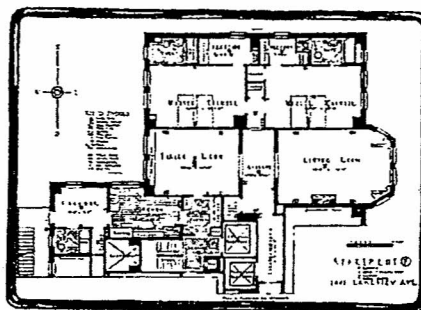
D

Five rooms and two baths with light and air on three sides.



E

Six rooms with almost south and west sunlight and a living room looking over the garden to the park.



F

A six room apartment plan of great distinction, light and air from three sides and dressing room in connection with chamber.

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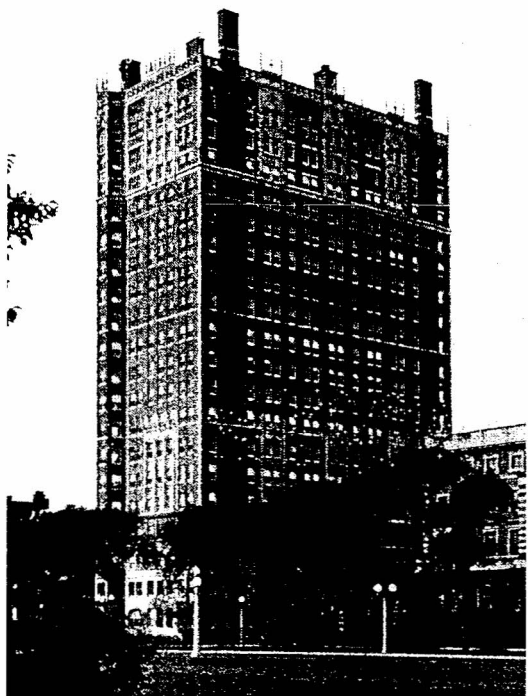
National Register of Historic Places
Continuation Sheet

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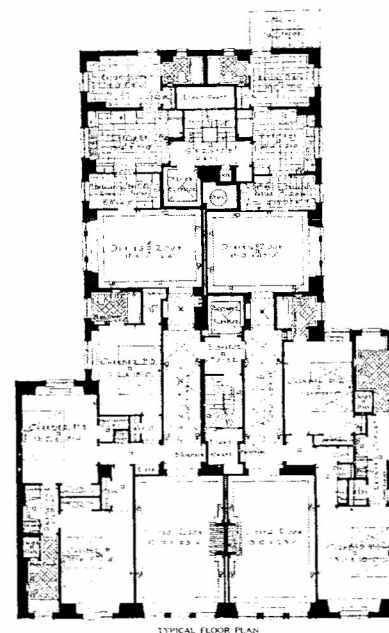
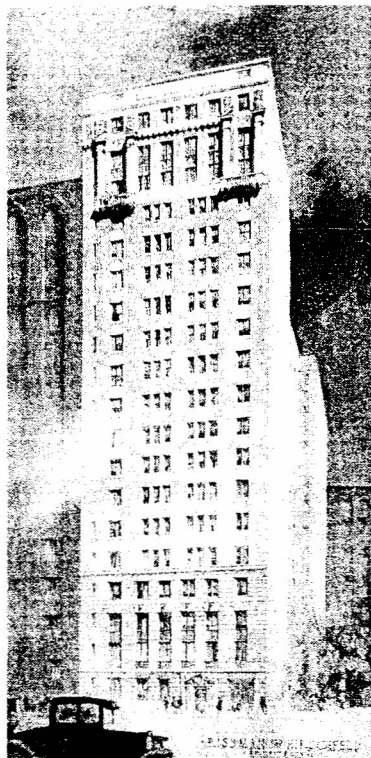
Name of Property

County and State

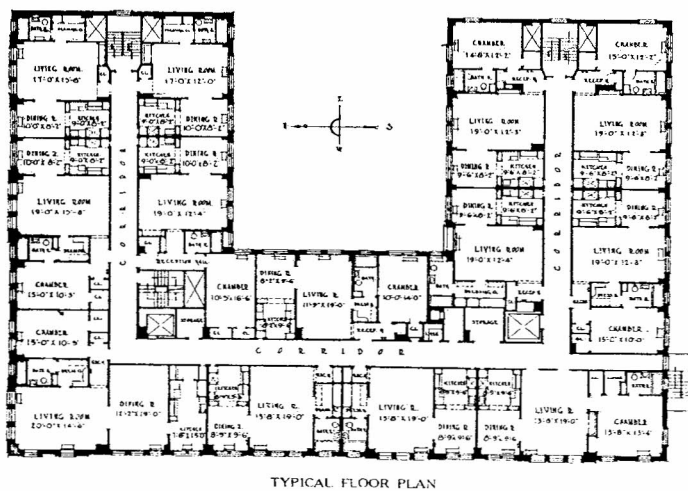
Name of multiple listing (if applicable)



1448 N. Lake Shore Drive (Harris, 2004)



Chestnut Apartments with long-plan
(Sexton, 1929)



Pratt Boulevard Apartments with corridor plan (Sexton, 1929)

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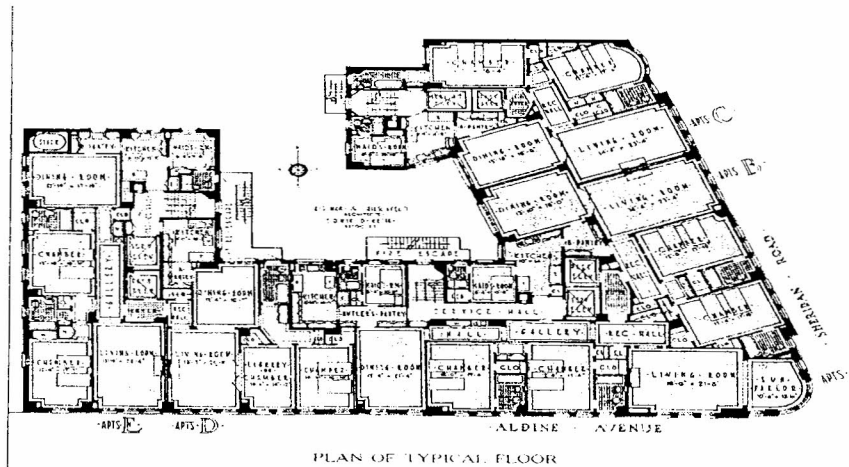
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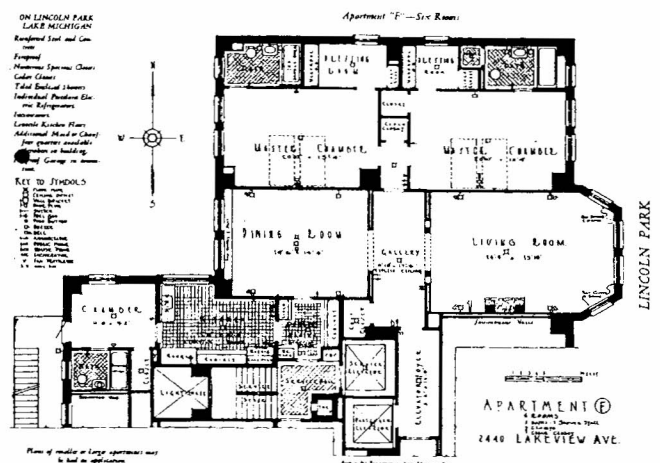
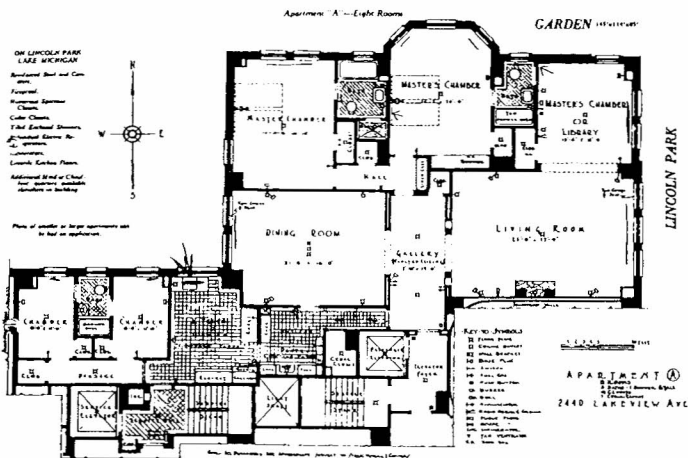
Name of Property

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Left and above: Sheridan-Aldine Apartments with cluster plan
(Harris, 2004; Sexton, 1929)
Below: Cluster plan for apartments A and F at 2440 N. Lakeview.



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CURRENT SITE PLAN

